

FAMILY GUY

"From Method To Madness"

Production #3ACX11

Written by

Mike Barker and Matt Weitzman

Directed by

Bert Ring

Created by

Seth MacFarlane

Executive Producers

Daniel Palladino
Seth MacFarlane

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20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

TABLE DRAFT
January 2, 2000

"FROM METHOD TO MADNESS"

Cast List for 3ACX11

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB:MARK HENTEMANN)
MEG GRIFFIN.....MILA KUNIS (SUB:ALLISON ADLER)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

AUDIENCE.....TBD (SUB:MARK HENTEMANN/MATT WEITZMAN/MIKE BARKER)
BALLERINA.....TBD (SUB:ALLISON ADLER)
BALLET TEACHER.....TBD (SUB:RACHEL MACFARLANE)
BAM BAM.....TBD (SUB:MATT WEITZMAN)
BERNIE.....TBD (SUB:DAN PALLADINO)
BOUNCER.....TBD (SUB:MIKE SHIPLEY)
BULLY.....TBD (SUB:MARK HENTEMANN)
DAVE CAMPBELL/WEATHER-BEATEN MAN.....TBD (SUB:MIKE HENRY)
DOTTY CAMPBELL.....TBD (SUB:ALLISON ADLER)
DOUG.....TBD (SUB:MARK FIREK)
ELROY JETSON.....TBD (SUB:SETH MACFARLANE)
FEMALE TEACHER.....TBD (SUB:RACHEL MACFARLANE)
GARY.....TBD (SUB:STEVE CALLAGHAN)
GIRL.....TBD (SUB:ALLISON ADLER)
JEEVES.....TBD (SUB:DAN PALLADINO)
JEFF CAMPBELL/NAKED JEFF.....TBD (SUB:MIKE BARKER)
LIMO DRIVER.....TBD (SUB:MARK HENTEMANN)
LONNY.....TBD (SUB:MIKE BARKER)
MAILMAN.....TBD (SUB:MIKE BARKER)
MAN ON STAGE.....TBD (SUB:STEVE CALLAGHAN)
MAN'S VOICE.....TBD (SUB:MIKE SHIPLEY)
MARK.....TBD (SUB:MIKE BARKER)
MICHAEL CAINE.....TBD (SUB:MIKE SHIPLEY)
OLD LADY.....TBD (SUB:MIKE BARKER)
OLIVIA.....TBD (SUB:RACHEL MACFARLANE)
OLIVIA'S MOM.....TBD (SUB:ALEX BORSTEIN)
PASQUAL.....TBD (SUB:JIM BERNSTEIN)
SANTOS.....TBD (SUB:MIKE SHIPLEY)

"FROM METHOD TO MADNESS"

Cast List for 3ACX11

SCOTT.....TBD(SUB:SETH MACFARLANE)
SIMON.....TBD(SUB:SETH MACFARLANE)
STAGEHAND.....TBD(SUB:MATT WEITZMAN)
VOICE.....TBD(SUB:MIKE HENRY)
WOMAN'S VOICE.....TBD(SUB:ALLISON ADLER)

ACT ONE

EXT./ESTAB. QUAHOG COMMUNITY PLAYHOUSE - NIGHT

There's a placard in front of the theater with a picture of a young actor. It reads "Mark Hentemann in 'Nobody Said It'd Be Easy.'"

INT. PLAYHOUSE - SAME

The house lights are on as PEOPLE file into their seats. BRIAN and LOIS are already seated.

BRIAN

Thanks for coming, Lois. Mark's been trying to get me to see his one-man show for weeks.

LOIS

Oh, I think it's wonderful you're supporting your old friend.

BRIAN

Yeah, well, I like to encourage my friends in their creative endeavors. Like the time Peter tried to be the first man to walk on the sun.

EXT. SURFACE OF THE SUN - DAY (FLASHBACK)

PETER is being lowered on the end of a rope towards the surface of the sun.

PETER

Lower... lower...

Suddenly, Peter **bursts** into flames.

PETER (CONT'D)

(SCREAMING) Ahhh! Back up! Back up!

Back up!

INT. PLAYHOUSE - NIGHT (BACK TO PRESENT)

The lights dim and a spotlight reveals MARK, in sweats and wearing a Yankees cap, holding a football. He pretends to address someone off stage.

MARK

Go long, Eddie, go long! Further,
further.

He throws the football offstage.

MARK (CONT'D)

(DISAPPOINTED) Aaaaaaaah. (TO
AUDIENCE) Life sure was crazy growing
up in Brooklyn. We had some real
characters in my neighborhood. Like
Frank the mailman. (DEEP BROOKLYN
VOICE) Hey, Mark. The ants for your
ant farm came today. (AS MARK) And my
friend Lonny, that knucklehead. (SAME
DEEP BROOKLYN VOICE) Yo, Markie, let's
play some b-ball. (AS MARK, TO
AUDIENCE) B-ball. That's what we
called it: b-ball. And my Grandma,
boy, was she something else. (AS
GRANDMA, SAME DEEP BROOKLYN VOICE)
Hey, Marky. Don't forget to take your
cod liver oil.

ANGLE ON Brian and Lois as they both check their watches,
sigh, and continue to watch Mark **prattle** on.

INT. PLAYHOUSE LOBBY - LATER

Mark is being congratulated by several THEATERGOERS. **ANGLE
ON** Brian and Lois.

BRIAN

What a piece of self-indulgent crap.
All the characters sounded exactly the
same.

ANGLE ON Mark, talking to a GROUP OF PEOPLE, including a MAILMAN (wearing his uniform and carrying his mailbag), a GUY his age holding a basketball, and an OLD LADY.

MAILMAN

(DEEP BROOKLYN VOICE) Great show,
Mark.

LONNY

(SAME DEEP BROOKLYN VOICE) Yeah, you
really captured me perfectly.

OLD LADY

(SAME DEEP BROOKLYN VOICE) Me too,
Marky. You are so talented.

ANGLE ON Brian and Lois.

BRIAN

No wonder he didn't get that Arby's
commercial. I mean, I could've put on
a better show without a single
rehearsal.

LOIS

Of course, you could've. You know,
you're not supposed to eat in the
lobby, Brian.

BRIAN

What? I'm not eating.

LOIS

Really? Because I thought I smelled
(POINTEDLY) sour grapes.

BRIAN

Ohh. Th-thank you, Lois, that was a pretty little walk you just took me on.

LOIS

I'm just saying, it's clear you want to act. Well, put up or shut up.

Lois takes a flyer down from the bulletin board and hands it to Brian.

BRIAN

(READING) "This Thursday: auditions for The Quahog School of Performing Arts' upcoming semester."

LOIS

You should try out.

BRIAN

Y'know, that's not a bad idea, Lois. Okay, ready for the best acting you've seen all night?

Brian turns to Mark.

BRIAN (CONT'D)

Mark! Wow, what a journey. Thank you! Those three and a half hours just flew by!

EXT. PETER'S FISHING BOAT - DAY

PETER approaches his two Portuguese helpers, SANTOS and PASQUAL who are hauling up a net.

PETER

Hey Santos, Pasqual, you guys have done such good work today, I've got a surprise for you. (HOLDS UP TWO SNACK SIZE BAGS OF CHIPS) Doritos! Not now, later.

Santos and Pasqual always speak in Portuguese, and their words are shown in subtitles.

SANTOS

I am going to try to get on that millionaire show.

PASQUAL

Fantastic! I will be your line for life.

SANTOS

It's "life-line."

Santos **smacks** Pasqual.

SANTOS (CONT'D)

Dammit! Those are the kind of mistakes we can't afford to make!

VOICE (O.S.)

(FAINT) Help!

Peter, Santos and Pasqual spot a badly WEATHER-BEATEN MAN in the ocean floating on a piece of driftwood.

PETER

Oh my God!

Peter tosses the man a life preserver. The man grabs it and Peter pulls him into the boat. He's naked and shivering. Peter gives him a blanket.

WEATHER-BEATEN MAN

(SHIVERING) Th-th-thank you. I was Boogie boarding and I got sucked out by the rip tide. I thought I was a dead man.

PETER

I know how you feel. I once had a near-death experience. Had a run-in with an angry mob.

EXT. WOODSTOCK - DAY (FLASHBACK)

A YOUNG PETER stands on stage in front of 300,000 HIPPIES.

PETER

Hello, Woodstock!

The crowd **cheers**.

PETER (CONT'D)

Let's have a big hand for all the narcotics officers out in the crowd today!

The crowd **boos**, and a flying bottle **hits** Peter in the head, and he goes down. The crowd converges on him.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. LIVING ROOM - SAME

Brian reads a book ("Dramatic Monologues for Actors") as Stewie walks up to him holding a picture.

STEWIE

Brian, this is embarrassing. But before you become a big star, would you... autograph this picture of us?

BRIAN

(TAKES PHOTO) Sure, I'd be glad to.

STEWIE

Oh, good! Just sign it, "To Stewie,
your friend always, Brian." Thanks,
maybe now I can trade it to someone on
Ebay for a piece of A.B.C. gum and
some air. Ugh. Like I'd want your
autograph. How vain are you? Keep
the picture.

Stewie scampers off.

INT. KITCHEN - CONTINUOUS

Lois is talking to Peter.

LOIS

Oh my god! He was just floating out
there by himself?

PETER

Yep, he was so grateful I saved his
life, he invited us all over for
dinner tonight.

LOIS

Oh, good, I don't have to cook.

PETER

No, go ahead and cook anyway, Lois,
and we'll throw it out. I don't want
you to get rusty.

Peter exits.

INT. LIVING ROOM - CONTINUOUS

Brian is still there as Peter enters.

BRIAN

Say, Peter, my audition's coming up.
Would you mind listening to my
monologue?

PETER

Sure, buddy, let's hear it.

Brian takes a deep **breath**, shakes out his paws and closes his eyes. He stands still for a beat, then calmly opens his eyes.

BRIAN

"Julie, there's something I gotta--"

PETER

Ha! That's awesome! Go on.

BRIAN

"...Um, tell you. I saw Doctor--"

PETER

Wow! WOW! Yes! I love it!

BRIAN

"...Doctor Phillips today. I... might
not make it to Christmas."

PETER

Oh, yeah, drop the bomb! Drop it!
There's not a dry eye in the house.
Keep goin'!

BRIAN

No, you know what, I'm gonna stop.
Maybe we'll work on it later.

PETER

Well, just so you know: It was good,
but I was also being pretty generous.

EXT. CAMPBELL HOUSE FRONT DOOR - NIGHT

Peter, Lois, MEG, and CHRIS are at the door. Peter **rings** the doorbell. The door opens, revealing a naked TODDLER.

PETER

(CHUCKLES) Well, look at you, ya
little jaybird. Wanna tell your mommy
and daddy the Griffins are here?

DAVE CAMPBELL (O.S.)

Come on in!

INT. CAMPBELL LIVING ROOM - CONTINUOUS

The Griffins enter and stand in the classily decorated room.

DAVE CAMPBELL (O.S.)

Welcome, Griffins!

Peter, Lois, and the kids turn to see the man who Peter saved, Dave Campbell, at the wet bar with his back to them... completely naked. The Griffins share a stunned look.

LOIS

Oh, um, uh... We must be early.

WOMAN'S VOICE (O.S.)

Nonsense, you're right on time!

The Griffins turn to see Dave's wife, DOTTY, descend the staircase. She's naked too, but her breasts are covered by her long hair.

PETER

Oh, my god! She's got hair growing
out of her boobs and up to her head.

LOIS

(CONFUSED) You're... you're
completely...

DOTTY CAMPBELL

Nude? Yes, we're nudists.

CHRIS

Permission to freak out!

LOIS

(SOTTO) Peter, did you know about this?

PETER

(SOTTO) I thought he lost his bathing suit in the ocean. (THEN) Oh, god, don't look at the mantle, Lois. There's a picture of a human pyramid from their family reunion.

DOTTY CAMPBELL

(TO PETER) So, you're the man who saved my husband's life. (EXTENDS HAND) Dotty Campbell. (THEN) Oh, what am I doing? C'mere!

She hugs Peter. Peter stretches his arms out from his sides to avoid contact.

PETER

(NERVOUS) Watch my hands, Lois. Look where they are. See? No touchie.

EXT. CAMPBELL BACKYARD - LATER

The Griffins follow Dave out of the house.

DAVE CAMPBELL

And this is the backyard.

Dave then walks over to the lawn. He bends over and runs his hand over the grass, exposing his bare ass to the Griffins.

DAVE CAMPBELL (CONT'D)

Feel that? That's premium Blue-Tip Bermuda. Real hearty, but soft.

ANGLE ON the Griffins who stare awkwardly.

LOIS

Oh, good lord.

PETER

Don't look directly into it, Lois.

LOIS

(CLOSES EYES) I can still see the
negative image on my eyelids.

ANGLE ON Dave, who stands back up. The Griffins **exhale**, then turn to find Dotty, wearing only an apron, standing at the grill, smiling.

DOTTY CAMPBELL

The hot dogs and burgers are ready!

Can I get you a beer, Peter?

PETER

What do you got?

DOTTY CAMPBELL

I've got Busch. Oh, and Busch Lite.

INT. CAMPBELL DINING ROOM - LATER

Everyone is seated at the table except Dotty, who enters carrying a casserole dish. She sets it down on the table. Dotty then takes off her apron, but since she's standing behind Dave, his head obscures her breasts.

DOTTY CAMPBELL

Oops, forgot the Baco's. Who wants

Baco's on their salad?

CHRIS

I do, please.

Dotty turns and grabs the Baco's off the counter. She walks over to Chris. **ANGLE ON** Chris, who watches her approach. Eventually, Dotty's arm comes into frame, holding the Baco's.

DOTTY CAMPBELL (O.S.)

Say "when."

As she **shakes** out the Baco's, Chris stares at her off-screen breasts. His head bounces with every shake of the Baco's.

LOIS (O.S.)

Alright, Chris, that's plenty. Chris.

Chri--Okay, Dotty, he's done!

A door **slams** off screen.

DOTTY CAMPBELL

Oh, sounds like Jeff's home.

DAVE CAMPBELL

(CALLS OUT) Hey, sport, how'd you do?

JEFF, their naked teenage son, enters holding a large trophy over his groin.

JEFF CAMPBELL

I did what you said, Dad. I didn't let him get into my head this time.

DAVE CAMPBELL

Way to go, champ. (THEN) Jeff plays varsity tennis for St. Genevieve High.

MEG

Oh, cool.

JEFF CAMPBELL

(RE: TROPHY) Is this the biggest thing you've ever seen?

Jeff sits next to Meg.

DAVE CAMPBELL

Hey, don't get too cocky. I had a big one like that when I was your age.

DOTTY CAMPBELL

Oh, you were a show off yourself,
Dave. (TO GRIFFINS) He brought it out
on our first date.

PETER

(SOTTO) Lois, I'm scared.

DOTTY CAMPBELL

Nana Campbell, there you are!

Everyone turns to the door, where a naked NANA CAMPBELL
shuffles into the room. She carries a plate of food at her
waist which covers both her pubic area and her nipples.

PETER

Oh, my gravity! (THEN) Oops.

Peter's knife slips and his hotdog falls off his plate and
onto the floor. He crawls under the table to get it. After
a beat.

DAVE CAMPBELL

Hey!

PETER (O.S.)

(QUICKLY) Oh god, oh god, I'm sorry!

INT. GRIFFINS' CAR - LATER

Peter, Lois, Meg and Chris drive home.

CHRIS

Boobies!

LOIS

Chris, that's enough. (THEN) Well, I'm
sure glad to be out of there.

PETER

You said it, Lois. What those people
are doing just ain't natural.

CHRIS

Boobies!

LOIS

Did you hear me, young man?

MEG

I don't know what the big deal was. I
thought they were nice.

CHRIS

Boobies!

LOIS

Peter?

PETER

Do it.

Everyone except Chris quickly puts on dark sunglasses. Lois
takes out a silver, pen-like device from her purse. She
holds it in front of Chris and a bright **flash** emits from it a
la "Men in Black."

LOIS

Did you have fun at the circus today,
Chris?

CHRIS

Elephants are bigger in person!

Peter pulls out a business card and holds it gingerly between
two fingers.

PETER

Oh god, I took one of Dave's cards.

LOIS

So?

PETER

So, where do you think he keeps his
wallet?!

Peter and Lois shudder and go "Ewww" as Peter throws the card out the window.

EXT./ESTAB. QUAHOG SCHOOL OF PERFORMING ARTS - DAY

The marquee reads, "Today: Auditions! Tomorrow: Principles of Catering."

INT. AUDITORIUM - SAME

A GROUP OF TEACHERS sit at a table near the stage. They watch a MAN ON STAGE gesture skyward.

MAN ON STAGE

(ANGUISHED) Stella! Stella!!

A flamboyant teacher, SIMON SOIREE, stands up.

SIMON

Um, sir, we're holding auditions here.

MAN ON STAGE

I'm sorry, my cat ran in here and she needs her medicine. (CROSSING AWAY)

Stella!

The man wanders off stage. **ANGLE ON** the auditorium seats, where several AUDITIONERS wait to be called. Brian, Lois, and Stewie sit among them.

STEWIE

(TO BRIAN) Break a leg up there, Brian.

BRIAN

You don't mean that.

STEWIE

Oh, of course I do. You'd be out of the house five days a week. Be nice not to have you around. You know, if you ever listened to yourself, you'd realize you're quite negative. Real bad vibe, man. Real bad vibe.

SIMON (O.S.)

Brian Griffin!

LOIS

Good luck, Brian!

Brian walks up on stage, where there's a simple living room set. He addresses the teachers.

BRIAN

I'm Brian Griffin and I'll be doing a piece from John Walts' "Leaving Wichita." (DEEP BREATH, THEN) "Julie, there's something I gotta tell you. I saw Doctor Phillips today. I... might not make it to Christmas."

ANGLE ON Stewie who nods approvingly as he watches Brian.

STEWIE

(SOTTO) That's right -- act your way right out of my life.

BRIAN

"Don't cry. One day, some smart guy is going to want to make you very happy. But he can't unless you let him. Julie, look at me. (TEARY) I love you, but I can't stay here."

SIMON

(YAWNS) Thank you. Next.

STEWIE

"Next?" "Next?!" Hold on, Brian, stay up there, stay there.

Stewie hops out of his chair and marches down the aisle. He climbs onto the stage and confronts the teachers.

STEWIE (CONT'D)

Now, see here. Brian Griffin is a brilliant actor with talent and passion! But you alleged "experts" obviously didn't notice. Well, I did notice. I saw a man bare his soul up here. And his pain ran through my heart like an errant locomotive. But it was wasted. Wasted on all of you!

Stewie dramatically picks up a vase on the set and **smashes** it on the floor.

STEWIE (CONT'D)

And that is a tragedy. For you've missed something that I shall never forget.

The teachers are stunned. Simon pulls in the others for a quick huddle, then.

SIMON

Well, it looks like we're going to have to reconsider. Brian, we want you--

BRIAN

Yes!

SIMON

--off the stage. But your young friend there would make a perfect addition to the school's Rising Star program.

A flattered Stewie turns to Brian.

STEWIE

You know what I wanna do right now?

Strut.

Stewie struts away.

END OF ACT ONE

ACT TWO

EXT.\ESTAB. QUAHOG SCHOOL OF PERFORMING ARTS - DAY

INT. SCHOOL OF PERFORMING ARTS - HALLWAY - SAME

The hallway is filled with ACTORS, MUSICIANS, and DANCERS. Lois holds Stewie's hand as they walk down the hallway.

LOIS

Oh, what a milestone. Your first day
at performing arts school.

Stewie and Lois continue walking. Stewie marvels at his surroundings.

STEWIE

(SOTTO) One day I'll have my name up
in lights. Yes, yes, because I've got
the talent, I've got the drive. And
I'm not afraid to show a little skin,
you know, if it's tasteful and
advances the story.

Simon, the teacher from the auditions, approaches.

SIMON

There's that crazy little fruit job!
(TO LOIS) Hi, Simon Soiree. Your boy
is going to learn everything from
dance to music to acting. He's got
the seed and we're gonna water it and
find out if he's a wild orchid, or a
giant sunflower swaying in the summer
breeze saying, "Hello, world, I'm
alive!"

LOIS

Stewie, Mommy'll pick you up at three
to see what kind of flower you are.

(MORE)

LOIS (CONT'D)

(TO SIMON) Be careful, he waters
himself. (CHUCKLES) Oh, how clever.
Maybe I should stay.

Stewie and Simon stare at her blankly.

LOIS (CONT'D)

(DEFLATED) See you at three.

INT. ACTING CLASS - DAY

The STUDENTS (ranging from four to ten years of age) sit at
their desks. Simon stands in front of them with his coffee.

SIMON

Okay, funcakes, let's do a scene.
Stewie, how about you, and, let's see,
one of our veterans... Olivia!

ANGLE ON OLIVIA, a cute, intelligent, and snobby 5-year-old.

OLIVIA

I'm not doing a scene with him. He's
inexperienced. He'll drag my whole
performance down.

STEWIE

Are you serious? (TO STUDENT) Is she
serious?

SIMON

(SIGHS) Okay, Stewie, I'll give you a
solo exercise.

Stewie walks to the front of the room and faces the class.

SIMON (CONT'D)

Now, you're gonna do a little exercise we call the "life cycle." Without using words, you're going to act out your entire life from birth to death exactly as I describe it. Ready? Lie down.

Stewie lies down.

SIMON (CONT'D)

Now, you're being born. Ready, and... burst through the placenta!

Stewie jumps up, his arms outstretched, bursting through the placenta.

SIMON (CONT'D)

Now fast forward! It's your first day of school. You're alone and scared.

Stewie looks "scared."

SIMON (CONT'D)

But it's all right -- it's Sloppy Joe day!

Stewie clasps his hands together, looks heavenward, and dons an over-the-top joyous expression.

SIMON (CONT'D)

Pull it back, pull it back, the lady touched the bun and she's not wearing gloves.

Stewie looks disturbed.

SIMON (CONT'D)

Fast forward! You're a business man, you manage a lot of people.

(MORE)

SIMON (CONT'D)

And here comes Henderson, and he lost
the big account! You're mad!

Stewie puts his hands on his hips and looks mad.

SIMON (CONT'D)

Madder! Madder!

Stewie strains to look as mad as he can.

SIMON (CONT'D)

C'mon, hot, hot, hot, hot, hot, ooh --
there you are. And fast forward!
You're an old man now. You're on your
deathbed. Your son is there holding
your hand. You tell him you accept
his lifestyle, and regret humiliating
him at his only sister's wedding by
introducing him as your "other
daughter." And... scene.

Stewie plays dead. After a beat, he stands up, confident.

SIMON (CONT'D)

Okay, who can tell me what Stewie did
wrong?

Everyone in the class raises their hand to Stewie's
disbelief. Olivia, hand raised, flashes Stewie a smug smile.

EXT./ESTAB. SHOPPING MALL - DAY

INT. SHOPPING MALL - SAME

WIDE SHOT of Meg walking on the first level of a two-story
mall.

NAKED JEFF (O.S.)

Hey, Meg!

Meg turns to see naked Jeff, who approaches, smiling.

MEG

Jeff! Wow, hey.

NAKED JEFF

What are you doing here?

MEG

Just getting some new clothes. You too? (THEN REALIZING) Oh, duh, Meg. I'm such an idiot. (SMACKS HER FOREHEAD) Stupid, stupid.

NAKED JEFF

Hey, it's an easy mistake. I mean, this is where I would shop for clothes.

Suddenly, liquid falls from above, **hitting** Jeff.

NAKED JEFF (CONT'D)

What the heck?...

Meg and Jeff both look up. **WIDEN TO REVEAL** on the balcony above are two teenagers, SCOTT and DOUG. Scott holds a now empty cup over the railing.

SCOTT

(CALLING DOWN) Nudist!

DOUG

My dad's a tailor, you jerk!

They run off. Meg hands him a napkin from her purse.

MEG

Oh, gosh, that's awful.

NAKED JEFF

Oh, that's alright, I'm used to it. My Dad's always saying you gotta have thick skin to be a nudist.

She **giggles**.

NAKED JEFF (CONT'D)

(RE: LIQUID) Well, I better go before this gets too sticky... So, um, would you wanna do something sometime?

MEG

Uh, sure. That'd be great!

NAKED JEFF

Cool, I'll call you later.

They both smile, then walk off in separate directions. After a couple of steps, Meg turns around to see that Jeff has also turned around. Meg blushes. Jeff also blushes, but his entire body turns crimson. Meg turns back around and starts to walk away when suddenly liquid **spills** on her from above. She looks up to see Scott and Doug again.

SCOTT

Oh, sorry! That wasn't out of malice! I'm just not thirsty anymore! I bought too big of a drink! See, I should have gone with the large, but it was just nineteen cents more for the extra large! But I guess that's how they make their money! Anyway, you should go home before that gets too sticky!

EXT./ESTAB. QUAHOG SCHOOL OF PERFORMING ARTS - DAY

INT. BALLET CLASS - DAY

BOYS and GIRLS in tights practice their leaps as the BALLET TEACHER looks on. A girl runs across the stage and leaps into the arms of a boy who catches her and places her down gently. Another girl runs, leaps, and is caught by another boy. A third BALLERINA runs, leaps, and **crashes** to the floor in front of Stewie, who stands there with his arms crossed.

BALLERINA

Ow! My still developing leg!

BALLET TEACHER

Stewie, you were supposed to catch her!

STEWIE

Yes, but it's so much funnier that I didn't.

The teacher writes something on a clipboard and shakes her head disapprovingly.

INT. MUSIC CLASS - DAY

Stewie sits on stage holding a French horn in front of the class. He blows and blows, his face turning red, but no sound is made. Stewie bears down and blows as hard as he can causing him to emit a **fart**. The MUSICIANS around him push their chairs back in disgust. Stewie smiles sheepishly, stands, and slowly begins to back away.

STEWIE

(EXTREMELY SELF-CONSCIOUS) Thank you!... That was "Me Farting" by... Chopin. Thank you very--

He runs out.

INT. ACTING CLASS - DAY

Stewie and an eight-year old GIRL sit on a couch, holding scripts. The CLASS watches.

GIRL

"I'll never have eyes for another, Charles."

STEWIE

"You're the only one who's ever understood me."

They lean into each other and kiss. Her eyes widen and she pushes him off.

GIRL

Uch! (TO SIMON) He slipped me his
tongue!

STEWIE

I was trying to dislodge the
obstruction in your throat. 'Cause,
baby, you were dying out there.

Simon **sighs** and shakes his head.

EXT. SCHOOL OF PERFORMING ARTS - FRONT STEPS - DAY

The bell **rings** and KIDS pour out of the building. They rush to awaiting cars in "art school" fashion, i.e., a BALLERINA pirouettes to her mother's car, a STUDENT belts out an **operatic note** all the way to his car, etc. The cars pull away and the only two kids still waiting for rides are Stewie and Olivia. They sit on opposite sides of the bottom step.

STEWIE

So, um... beautiful day.

OLIVIA

(NOT LOOKING AT HIM) If you say so.

STEWIE

Right. Well, I suppose the sun
wouldn't be such a big deal to a
great, shining star like yourself.

OLIVIA

Oh, how clever. You should really
save that wit for where you need it
most. In class.

Lois drives up and **toots** the horn. Stewie hops up and heads towards the car.

STEWIE

Well, I'd love to stay and chat, but
you're a total bitch.

Stewie **slams** the door behind him and they drive away.

MONTAGE OF MEG AND NAKED JEFF'S DATE

1970's-style instrumental **love song plays** over the following:

Meg and Naked Jeff bowling. We see Jeff gracefully release the ball down the lane as Meg watches from the scorer's table.

Meg and Jeff ice skate, holding hands.

Meg and Jeff are having a picnic on a hill. Jeff grabs Meg's hat and holds it over her head. He then puts it behind his back and brings his hands back to his front, showing that he no longer holds the hat in his hands. She tries to reach around his back to grab the hat. They end up falling to the ground and rolling down the hill while in an embrace.

At the park, Jeff lies on his stomach, reading a book. Meg rests her head on his butt, also reading a book.

Jeff throws a dart at a balloon and the CARNEY hands Meg a teddy bear. Jeff and Meg walk away from the booth through the fairground. As they walk on we see that Jeff has his hand in Meg's back pocket and Meg has her hand on his butt cheek.

END MONTAGE.

INT. SCHOOL OF PERFORMING ARTS - HALLWAY - DAY

Stewie drinks at a water fountain next to the open door to the Administration Office. Simon and a FEMALE TEACHER stand in the doorway, talking. Stewie wipes his mouth and is about to move on, but stops when he overhears them.

FEMALE TEACHER

The quarterly review's tomorrow.

Think all of your kids will pass?

SIMON

I'll tell you who's not gonna pass.

It starts with an "O" and rhymes with

Bolivia. Give up? Olivia.

Stewie pumps his fist and does a little victory dance.

FEMALE TEACHER

Really?

SIMON

Oh yeah, she's such a little frosty
box. She won't work with anybody.
And Stewie Griffin is also on the
fence.

Stewie stops dancing and freezes wide-eyed.

SIMON (CONT'D)

He's just not meeting expectations.
You know, he's up there trying, but
it's like watching my horrible family
play charades. Anyway, it's all here
in their files. If Stewie and Olivia
don't deliver at their quarterly
reviews, I'm just gonna have to kick
their cute little bottoms out of here.

Stewie sees Simon put the files in the filing cabinet. Simon
and the teacher exit the office and pass by Stewie, who
quickly returns to his "drinking." After a beat, Stewie
creeps into the office. He opens the filing drawer and
starts thumbing through the files.

STEWIE

Alright, Olivia Williams, where is
it?... (READING) Wallace... Walters...
Wayans... Wayans... Wayans...
Wayans... Wayans... (HEAVY BREATH)
Wayans... Wayans... Wayans... (TAKES A
SIP OF WATER) Wayans... Wayans... Aha!

Stewie pulls out a file.

INT. SCHOOL OF PERFORMING ARTS - CAFETERIA - LATER

Some KIDS eat lunch while others **practice their instruments**,
rehearse, etc. Off to the side, a teenage BULLY and his two
GOONS, all wearing dance tights, intimidate a smaller BOY.

BULLY

Fork over the trumpet, dweeb.

The scared boy reluctantly hands over his trumpet.

BULLY (CONT'D)

Good. But the price just went up.

Tomorrow I want a tuba.

The thugs **laugh** evilly and gracefully dance away. **ANGLE ON** a corner of the room where Olivia eats by herself. Just then, Stewie walks over and sits down next to her.

OLIVIA

Oh, you must be lost. This table's reserved for people with talent.

STEWIE

Stow the 'tude, queenie. You and I have a problem. Read it and weep.

Stewie **slaps** down an open file down on the table.

OLIVIA

(READS) "Doesn't work well with others"...?

STEWIE

Mine's no better. I'll spare you the details. Suffice it to say the phrase (WITH DIFFICULTY) "garden variety" appears a number of times.

OLIVIA

What am I going to do?

STEWIE

For starters, stop thinking of yourself. We're in this together.

OLIVIA

We? I don't think so.

STEWIE

Look, the quarterly review's tomorrow.
You need someone to work with, and I
need someone to make me look good.

OLIVIA

Well, I don't know.

STEWIE

Oh, fine, refuse my offer, get booted
out of this place and spend the rest
of your life singing in the mildew
encrusted shower that your fat, blue-
collar husband urinated in ten minutes
before.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. KITCHEN - SAME

Meg and Jeff are at the counter making sandwiches.

MEG

Do you like yours with crust or
without?

NAKED JEFF

How do you like yours?

MEG

Okay, let's both answer at the same
time. One, two, three.

NAKED JEFF

Without.

MEG

(WAITS A SPLIT SECOND) Without!

NAKED JEFF

Holy moley, that's eight things we
have in common!

Peter and Lois enter.

LOIS

Kids, we're home--

They see Meg and Naked Jeff and freeze in their tracks.

NAKED JEFF

Hello, Mr. and Mrs. Griffin.

MEG

You guys remember Jeff.

PETER

Sure! Lois, I'm gonna borrow your mace.

He pulls mace out of her purse and **sprays** it in his own eyes.

PETER (CONT'D)

Aaah! That's better.

LOIS

(FORCED) So, Meg, did any of the
neighbors see Jeff come over?

MEG

Mom! C'mon, Jeff, let's go in the
other room.

As Meg and Jeff exit into the other room...

LOIS

Now, Meg, no need to get so testes--
testy-- snippy-- Oh, nuts! I mean,
crap!

INT. LIVING ROOM - CONTINUOUS

Meg and Jeff are about to sit on the couch as Peter runs in with a roll of Saran Wrap.

PETER

Wait a second! Don't sit down yet!

Peter body **checks** Meg and Jeff out of the way, then quickly starts to **saran wrap** the entire couch.

MEG

Dad? What are you doing?!

PETER

I'm, uh, keeping the couch fresh.

It's been very hot out and I don't want it to spoil.

Peter continues to liberally **wrap** the couch, when Lois appears holding a fur coat. She puts it on Jeff.

LOIS

Yep, just as I thought. You know, I once saw Joe Namath in a fur coat and you look just like him. Ah, this takes me back.

MEG

Mom?!

Jeff takes off the coat and hands it back to Lois.

NAKED JEFF

It's okay, Meg, I understand. I'm gonna go home.

LOIS

Well, if you gotta go...

PETER

Yeah, just step on these coasters on your way out.

He lays out coasters from where Jeff is to the door.

PETER (CONT'D)

Don't step on the hot lava. The
carpet is hot lava.

Jeff walks on the coasters as he exits. Meg turns angrily to Peter and Lois.

MEG

What's wrong with you guys?!

PETER

Meg, how could bring that naked kid
into our house? You know how I regret
saving his father's life.

MEG

I like him! He remembers my name!

LOIS

But, sweetheart, you come from two
different worlds. I mean, how would
you raise your kids? Naked or clothed?

PETER

You'd be like those two guys from the
Bible -- Michael Caine and Abel.

EXT. DESERT - DAY (CUTAWAY)

MICHAEL CAINE sits on a rock, reading a scroll. ABEL stands behind him flicking annoyingly at Michael Caine's ear. Finally, Michael Caine swats Abel's hand away.

MICHAEL CAINE

You get away from me, or you'll be dis-
abel!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

In fact, we think you probably
shouldn't see this Jeff guy anymore.

Meg **gasps**, then turns and runs upstairs, **crying**.

PETER (CONT'D)

Let her cry, Lois. Maybe her tears
will sterilize the part of her face
that naked guy might've touched.

INT. ACTING CLASS - DAY

The class watches an eight year-old boy, GARY, do a monologue. Simon sits to the side, taking notes.

GARY

Uh, I will now be performing all the
stage direction from "Godspell" as a
monologue. Curtain rises. A
spotlight shines on John the Baptist
as he blows the shofar.

SIMON

Oooo, who plays the shofar?

GARY

(CONFUSED) Nobody, it's a horn.

SIMON

Oh. All right, Gary, very avant
garde. (THEN) Okay, next up is Olivia.
Liv, what monologue are you doing for
us this time?

OLIVIA

I'm not doing a monologue. I'm doing
a piece with Stewie.

SIMON

A duet, really? Well, go get 'em!

Olivia and Stewie go in front of the class and hold hands.

STEWIE

You know, Olivia, I really appreciate
our relationship. We're not like
those disgustingly saccharin couples.

OLIVIA

Oh, I can't stand couples like that.
Always hanging all over each other. I
know the type.

STEWIE

Oh, we all know the type...

Stewie nods at the PIANIST, who starts **playing**. Throughout
the song, Stewie and Olivia perform choreographed moves and
are very affectionate.

STEWIE (CONT'D)

(SINGING) WHO'S GOT THE GREATEST GAL
AROUND?

OLIVIA

(ALSO SINGING) YOU DO! / WHO'S GOT THE
SWEETEST MAN IN TOWN?

STEWIE

YOU DO!

OLIVIA

WHO'S GOT A GUY WHO MAKES HER SMILE
ALL DAY?

STEWIE

HEY, BY THE WAY, I'M NOT SO BAD TO
LOOK AT EITHER.

OLIVIA

WHO'S GOT A GUY WITH LOTS OF BRAINS?

STEWIE

YOU DO! / WHO'S GOT A GIRL WHO LOVES
CHOW MEIN?

OLIVIA

MMM, YOU DO!

STEWIE

WHO'S GOT THE GREATEST LOVE IN THE
WORLD?

OLIVIA

YOU DO!

STEWIE

AND YOU DO!

OLIVIA/STEWIE

THANK GOODNESS I'VE GOT YOU!

OLIVIA

WHO'S GOT A GUY TO TELL HER JOKES?

STEWIE

YOU DO! / WHO'S GOT A GIRL TO SHOW THE
FOLKS?

OLIVIA

YOU DO!

STEWIE

WHO'S GOT A GIRL HE'D LIKE TO ONE DAY
UNDRESS?

OLIVIA

(SLAPS HIS HAND) OH, GIVE IT A REST.
I TOLD YOU NOT UNTIL WE'RE MARRIED.

STEWIE

WHO'S GOT THE GAL WITH ALL THE SNAZZ?

OLIVIA

YOU DO! / WHO'S GOT THE FELLA WITH
PIZAZZ?

STEWIE

YOU DO! / WHO'S GOT THE GREATEST LOVE
IN THE WORLD?

OLIVIA

YOU DO!

STEWIE

AND YOU DO!

STEWIE/OLIVIA

THANK GOODNESS... I'VE... GOT... YOU!

They finish with a flourish and the class erupts in **applause**.
Simon walks over to them solemnly.

SIMON

Watch this. Are you watching?

Stewie and Olivia nod. Simon pulls his arm way back, then
slaps his own face with great force.

SIMON (CONT'D)

That's for me ever having doubted you.

"A" plus!

STEWIE

I'll take the "A" plus, but could you
please gay-it-down about a hundred
percent?

Stewie and Olivia hug.

END OF ACT TWO

ACT THREE

EXT./ESTAB. QUAHOG SCHOOL OF PERFORMING ARTS - DAY

INT. SIMON SOIREE'S OFFICE - SAME

Stewie and Olivia sit across from Simon. Lois and Peter and Olivia's MOM and DAD are there as well.

SIMON

I can't tell who's luckier. The kids with the talent or the parents with the pride. Okay, no secrets -- I want to share Stewie and Olivia with the world. We'll start with a barnstorming tour of the local circuit. I still have a little pull in this town, and I may do some pushing, too, huh, huh? Anyway, it's gonna be a tough road, it's gonna be a long road, but it's gonna be a yellow brick road leading right to Broadway.

LOIS

Well, they're awfully young. Is this really a good idea?

OLIVIA'S MOM

It's a great idea. I've always dreamed of becoming an actress. But that's not why I'm pushing Olivia to do it. Is it suspicious that I brought that up unprovoked? Oh, who am I fooling? Simon, if you've got anything for me, I'm thirty-six but I can play eleven.

LOIS

I don't know -- (THEN TO OLIVIA'S MOM)
Thirty-six? (CHUCKLES) Okay.

PETER

C'mon, Lois, look at Elroy Jetson. He
was a child actor, and he turned out
perfectly normal.

EXT. DIVE BAR - NIGHT (CUTAWAY)

An adult, 50-year-old, grizzled ELROY JETSON (in his hat and
space uniform) is being dragged out of a seedy bar by a
BOUNCER.

ELROY JETSON

(DRUNK) Do you know who I am?! I'm
Elroy Jetson!

BOUNCER

Yeah, yeah. Come back when you have
some money.

The bouncer helps Elroy get in the passenger side of a car.
Once he is in, the bouncer **closes** the door.

BOUNCER (CONT'D)

Take him home, Bam Bam.

WIDEN TO REVEAL a middle-aged BAM BAM is driving the car.

BAM BAM

(LOW VOICE) Bam Bam!

ELROY JETSON (O.S.)

I don't want to go home! Take me to
Astro's grave.

INT. SIMON SOIREE'S OFFICE - (BACK TO SCENE)

LOIS

Well, it does sound exciting and I
don't want to hold him back. I guess
it's okay.

ANGLE ON Stewie and Olivia.

OLIVIA

I don't know if I'm ready for this.

STEWIE

Of course you are. Now come on --
let's do the "We can do it" dance.

They each do some steps.

STEWIE (CONT'D)

One-two-three-four, step, back, bend
the knees, weeeeeee show promise!

EXT./ESTAB. SHADY OAKS RETIREMENT HOME - DAY

INT. RETIREMENT HOME - REC. ROOM - SAME

The room is full of OLD PEOPLE in wheelchairs and folding
chairs. Simon is off to the side with BERNIE, the gruff
social director.

BERNIE

So help me god, Simon, they better be
good.

SIMON

Trust me, you're gonna love 'em.

Simon turns to Stewie and Olivia.

SIMON (CONT'D)

Hit it, guys!

Stewie and Olivia walk out on a raised platform in front of
the elderly people. Simon sits at a piano.

OLIVIA

Hello. I'm Olivia.

STEWIE

And I'm Stewie. I see we have a hip crowd. A broken hip crowd.

The old folks **laugh**.

STEWIE (CONT'D)

Oh, I'm terrible.

OLIVIA

Say, darling? Wasn't there something you wanted to ask me?

STEWIE

Why, now that you mention it, dear, there was.

Simon starts to play their duet on the piano.

STEWIE (CONT'D)

(SINGING) WHO'S GOT THE GREATEST GAL AROUND?

OLIVIA

(ALSO SINGING) YOU DO! / WHO'S GOT THE SWEETEST MAN IN TOWN?

STEWIE

YOU DO!

As they continue to sing, Simon looks at Bernie, who nods approvingly. We **ANGLE ON** an OLD MAN and OLD WOMAN in wheelchairs. As the man bobs his head to the music, the woman slides her hand under the blanket that's draped over the old man's legs. She pulls out a martini shaker and pours them both martinis.

INT. RETIREMENT HOME - STAGE WINGS - LATER

We hear **enthusiastic applause** as Stewie and Olivia wave to the audience, then run off the stage and over to the wings.

OLIVIA

Do you hear that? They love us!

STEWIE

Yes, we're a hit! You were amazing!

OLIVIA

Oh, so were you!

STEWIE

Well, it was a good crowd! They didn't even notice that you missed that "F" sharp.

OLIVIA

Beg pardon?

STEWIE

Oh, don't beat yourself up about it, you missed one note. You know what? You'll get it next time.

OLIVIA

You're right. And maybe next time, you'll do the kick-ball-change we rehearsed.

Stewie and Olivia size each other up for a beat, then:

STEWIE

Well, good show then.

OLIVIA

Truly.

STEWIE

Indeed.

OLIVIA

Certainly.

STEWIE

Yes.

OLIVIA

Mmm.

They walk off in different directions. After a beat, Stewie turns back.

STEWIE

Quite!

INT. GRIFFINS' LIVING ROOM - DAY

Meg sits on the couch watching TV.

INT. SALLY STUDIO SET - DAY (ON TV)

SALLY JESSE RAPHAEL sits alone on the lip of the stage. She says nothing as she rolls the microphone in her hands, bored. A superimposed card in the bottom corner of the screen reads "PREGNANT TEENS WHO REFUSE TO APPEAR ON 'SALLY.'" Sally looks back at the empty chairs and **sighs**.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Meg continues watching TV as Peter and Lois enter through the front door. Peter holds out a penny close to Lois' face.

PETER

Look, I'm asking you to try one penny.
If you don't like it, you never have
to eat another one again.

LOIS

I said I'll think about. Oh, hi, Meg.

Meg glares at them, then runs upstairs. Lois **sighs**.

LOIS (CONT'D)

Do you think it was unfair of us to
tell Meg she couldn't see that boy?

PETER

Oh, completely. We totally reamed her. Did you see that look in her eyes? She hates you.

LOIS

Peter, I really think we need to fix things with her.

PETER

Yeah, you're right. We shouldn't be so hard on her. I mean, remember all the things we had to do to get around your father?

EXT. PEWTERSCHMIDT MANSION - NIGHT (FLASHBACK)

Peter stands on the porch dressed as a girl. He **rings** the doorbell. JEEVES, the butler, answers.

PETER

(HIGH VOICE) Hi, I'm Becky Robinson.
I'm a girl friend of Lois's.

JEEVES

Of course, "Becky." Just one question: Do you have a penis?

PETER

Yes. I mean, no. I mean--

Jeeves **slams** the door.

EXT./ESTAB. QUAHOG DINNER THEATER - NIGHT

INT. DRESSING ROOM - SAME

Olivia sits at her vanity mirror putting on make-up. Her dressing room door opens and Stewie pokes his head in.

STEWIE

Knock, knock. Just wanted to say
break a leg. Oh! Look at these
plants. Did you bring them from home?

OLIVIA

No, they were here.

STEWIE

Oh, good, good. Both of them then?
Hmm. Well, have a good show.

He leaves. She returns to her make-up. A beat later, he
returns.

STEWIE (CONT'D)

I guess I'm just not understanding why
you would have foliage and I don't.

OLIVIA

Look, Stewie, if you want a plant,
just take a plant.

She gestures to one of the potted plants.

STEWIE

This is not about my taking a plant.
And don't think I didn't notice you
trying to unload the spindly,
jaundiced, runt of the two. (THEN) Is
that a mini-fridge?

OLIVIA

No, it's a spaceship. Which happens
to be fully stocked with every flavor
of Fanta.

STEWIE

What?! That's outrageous! And who
cares anyway?! Enjoy your amenities.

To me, it's all about the work!

He leaves, **slamming** the door behind him. Moments later, he
marches back in, grabs the edge of one of the pots, and **drags**
the plant out of the room.

INT. DINNER THEATER - LATER

Stewie and Olivia are all smiles on the dinner theater stage.

STEWIE/OLIVIA

(SINGING) THANK GOODNESS I'VE GOT YOU!

EXT. LARGER THEATER - NIGHT

Simon, Stewie and Olivia get out of the "School of Performing
Arts" van. They stare up at the marquee which reads
"Garfunkel, Oates & Nash." Pan down to reveal "Olivia and
Stewie in 'You Do!'"

SIMON

There it is, kids. Your first
marquee. Meet ya inside.

Simon takes their bags into the theater.

OLIVIA

Pretty exciting.

STEWIE

What, the marquee or the other thing?

OLIVIA

(CONFUSED) What other thing?

STEWIE

You know, the sex. With Simon. Why
else would your name be first?

OLIVIA

Oh, you're just jealous of me, of my
natural femininity.

(MORE)

OLIVIA (CONT'D)

You've no idea what it means to be a woman, but oh, how you try!

STEWIE

So the sex was good?

OLIVIA

Oh, shut up, you egotistical jerk!

STEWIE

You shut up, you sack-bellied strumpet!

OLIVIA

Balding jackass!

STEWIE

Cancerous wretch!

INT. THEATER STAGE - LATER

Stewie and Olivia smile as they sing the last measure of the chorus.

STEWIE/OLIVIA

(SINGING) THANK GOODNESS...I'VE...

GOT...YOUUUUU!

INT. GRIFFINS' LIVING ROOM - DAY

The doorbell **rings**. Meg walks over and opens it, revealing:

MEG

Jeff! What are you doing here? I'm not supposed to see you.

NAKED JEFF

Your parents invited me.

MEG

My parents? But they wouldn't--

LOIS (O.S.)

Yes, we would.

Meg turns around to find Peter and Lois... completely naked.
Meg, horrified, shields her eyes.

MEG

Oh, my god! What are you doing?!

LOIS

We were wrong, Meg. If you like Jeff,
we should give him a chance.

PETER

Yes, and we wanted him to feel welcome
in our home.

Chris enters naked.

CHRIS

Mom, I need new batteries for my
Gameboy. (LOOKS AROUND) Hey, why is
everybody else naked?!

INT. LIVING ROOM - LATER

Peter, Lois, and Jeff are all still naked. Meg, still
clothed, looks uncomfortable. They all sit on the floor
around the coffee table. Peter rolls dice from a cup.

PETER

Yahtzee! I win!

Peter stands and starts a victory dance, gyrating his hips.
His crotch is directly across from Meg's face.

PETER (CONT'D)

Oh yeah, oh yeah, oh yeah...

MEG

(ANNOYED) Dad, would you please sit
down?

NAKED JEFF

Well, I gotta get going. Thanks, Mr.
and Mrs. Griffin.

LOIS/PETER

Our pleasure, Jeff. / Nice hangin'
with you, Jeff.

Jeff gets up and walks toward the door. Meg follows.

MEG

I'm sorry about my parents. I hope
they didn't embarrass you.

NAKED JEFF

Are you kidding? I think they're
great. It took a lot of guts for them
to do what they did. I'll call you
later.

Jeff exits. Meg turns around to see Peter and Lois looking
at her expectantly. A big smile spreads across her face.
Peter and Lois smile back, relieved. They converge on her
and envelop her in a hug. Meg lets out a blood-curdling
scream.

INT. THEATER - BEHIND THE STAGE CURTAIN - NIGHT

Stewie and Olivia stand behind the curtain. Simon adjusts
Stewie's bow tie and brushes off Olivia's dress.

OLIVIA

Simon, would you be a dear and ask
Stewie to dance on his own feet
tonight?

STEWIE

Pardon me, Simon, could you provide
Olivia with a bucket so she can carry
a tune?

SIMON

People, people, stop this craziness!
You're like two spastic lemurs
fighting over a snake in a hole.

(MORE)

SIMON (CONT'D)

Now focus! The critic from the
Providence Journal is here. If he
gives us a good review, the doors are
gonna fly open. Okay, quick prayer.
(CLOSES EYES) God, forget about our
differences, these darlings want to
dance all over that big, saucy apple.
But they need your help. Come on!
Amen. Go get 'em, my little Care
Bears.

Simon runs off into the wings.

STEWIE

Alright, let's just get through this.

OLIVIA

Fine with me.

STEWIE

(BEAT, THEN) Wait a minute... you're
wearing ruby lipstick. You're painted
up like some attention-grabbing
jezebel!

OLIVIA

Well, you're one to talk! You've been
stuffing your diaper since day one!

STEWIE

It's where I keep my Wintergreen
Mentos! Just because your breath
reeks of rotten Lunchables, doesn't
mean mine has to.

OLIVIA

Too bad your mints can't mask the
stench of your performance.

STEWIE

(GASPS) Why, you odious little
stillborn--

She **slaps** him. There's a beat. He **slaps** her. She **slaps** him again. After a moment, he leans in to kiss her. She shoves him away, repulsed.

OLIVIA

What are you doing?!

Covering, he quickly **slaps** her again. She **slaps** him back and a **slap fight** ensues. They stop as the curtain rises and Stewie and Olivia plaster on smiles. The **music** begins. Stewie looks at Olivia devilishly, then.

STEWIE

(SINGS) WHO'S GOT A PISS-POOR
ATTITUDE? YOU DO!

OLIVIA

(GLARES, THEN) WHO LIKES TO TALK WHILE
CHEWING FOOD? YOU DO!

STEWIE

WHO LOOKS CADAVEROUS WITH HER MAKE-UP
OFF?

OLIVIA

HOW DARE YOU SCOFF! I'VE SEEN YOUR
TINY TALLYWACKER.

STEWIE

WHO'S GOT A MOTHER HOOKED ON PILLS?
YOU DO!

OLIVIA

WHO'S GOT A MOM HE TRIED TO KILL?!

YOU DO!

STEWIE

WHO LIKES TO THINK HER POOP DOESN'T

STINK?

OLIVIA

YOU DO!

STEWIE

NO, YOU DO!

OLIVIA

THAT'S IT, I'M DONE, WE'RE THROUGH!

The curtain comes down.

OLIVIA (CONT'D)

I don't need this act and I don't need
you! You've done nothing but hold me
back. I quit!

Olivia storms off stage.

STEWIE

(CALLS AFTER HER) The only thing I've
held you back from is failure... And
the buffet table!

He then reaches into the front of his diaper, takes out a
Mentos and puts it in his mouth.

EXT./ESTAB. QUAHOG THEATER - NIGHT

Where the marquee used to say "Olivia and Stewie in 'You
Do!'" It now says, "Stewie in 'I Do!'"

INT. QUAHOG THEATER - DRESSING ROOM - SAME

Stewie sits at the vanity mirror putting on make-up. There
are several plants, and a mini-fridge. Simon stands behind
him, looking worried.

SIMON

I don't know, kid, without Olivia,
it's like creme brulee without the
caramelized sugar.

STEWIE

Listen, girlfriend, I was carrying
Olivia the whole time. It was like we
were walking on the beach and there's
only one set of footprints.

There's a **knock** at the door.

STAGEHAND (O.S.)

Two minutes!

STEWIE

Now I'm gonna go out on that stage and
write a new chapter in show biz
history. Until then, cool your jets
and grab a Fanta.

Stewie exits.

INT. QUAHOG THEATER - STAGE - NIGHT

The curtain rises, revealing Stewie smiling with top hat and
cane. **Music** begins.

STEWIE

(SINGING) I GOT MY TOP HAT AND CANE /
AND A POCKET FULL OF MIRACLES / POCKET
FULL OF MIRACLES / POCKET FULL OF--

AUDIENCE (O.S.)

Boooo! Boooo! / Get off the stage! /
This is worse than "Seussical!"

The curtain starts to come down.

STEWIE

Wait! You don't understand! I'm a
national treasure!

The curtain **lands** on Stewie, knocking him to the ground.

INT. QUAHOG THEATER / BACKSTAGE - CONTINUOUS

Stewie stands up and dusts himself off.

STEWIE

Alright, who brought this curtain
down?! I was about to do this thing!

Stewie does a dance like Jimmy Cagney in "Yankee Doodle
Dandy."

SIMON

I brought it down. Stewie, it's over.
You're like Fire Island after Labor
Day.

Simon walks off.

STEWIE

Fine, I don't need you! I can manage
my own career!

EXT./ESTAB. THEATER - NIGHT

The marquee reads, "Stewie Griffin in "One Step Forward,
Three Steps Back."

INT. THEATER - SAME

A spotlight shines on a bare stage. Stewie walks into it.

STEWIE

Oh, hello. Didn't notice you there.
It's not easy living with my family.
Bunch of characters, they are. Like
my father.

(MORE)

STEWIE (CONT'D)

(BAD PETER) "Holy crap, Lois, check out the freakin' log in the toilet."

(AS HIMSELF) And then there's my mom.

(BAD LOIS) "Oh, my, it looks just like Juliette Binoche."

PEOPLE in the audience start to walk out.

STEWIE (CONT'D)

What? You don't know how they talk.

That's dead on!

INT. NIGHT CLUB - NIGHT

Stewie stands on a small rundown stage, wearing a sports coat with rolled up sleeves over a black t-shirt. A CROWD of mostly men sit at tables.

STEWIE

Man, is my wife lazy. They say nothing's impossible, but she's been doing it for years. (NO RESPONSE) Hey, at least she cleans up the house. That is, she sits in front of the TV and collects dust.

A single **laugh** is heard from the back.

STEWIE (CONT'D)

(RE: LAUGH) Oh, my Mother's here.

MAN'S VOICE (O.S.)

Get off the stage!

STEWIE

Well, you're going to love this next girl.

(MORE)

STEWIE (CONT'D)

She's from Texas, where as you'll see,
everything really is bigger. Put your
hands together for... Cherry!

A STRIPPER in a red cowgirl outfit rides out on a hobby horse
and we now realize this is a strip club. She hands the hobby
horse to Stewie who walks off stage with it.

STEWIE (CONT'D)

(SOTTO) Oh, please, she hasn't been
cherry since her step-father took her
camping. (THEN) Ooh, I've gotta work
that in.

He takes out a pad and jots it down.

INT. RETIREMENT HOME LOBBY - DAY

Stewie stands at the door talking to Bernie.

STEWIE

So I guess my point, Bernie, is that
after my big success, I'd like to give
a little back to the people who
launched me. What do you say? Two
nights at the old rate?

BERNIE

Like I told you before, kid, I can't
really book you without Olivia.

STEWIE

But that's the good news. We're back
together. She's right here!

He pulls out an OLIVIA DOLL from a suitcase.

STEWIE (CONT'D)

(TURNS HEAD, THEN BAD OLIVIA) Hi,
Bernie. Glad to be back. Ask Stewie
about his cherry joke.

Bernie **slams** the door on him.

EXT. GRIFFINS' HOUSE - DAY

We hear **laughter**. A beat later, we see Meg and Jeff running up the street toward the house. Jeff pulls on Meg's backpack, slowing her down so he can run ahead of her. Meg then pulls on Jeff's backpack and moves ahead of him. They get to the front door and Jeff touches it.

NAKED JEFF

(OUT OF BREATH) I win.

MEG

(ALSO WINDED) You cheated!

On each of Meg's **exhales**, we hear a familiar **whirring** sound.

MEG (CONT'D)

(OFF JEFF'S LOOK) I swallowed a
novelty whistle when I was six.

NAKED JEFF

Hey, are you up for a movie tonight?

MEG

Yeah, that sounds fun.

There's a beat as they look into each other's eyes. Meg then closes her eyes and moves forward for a kiss. He pulls back.

NAKED JEFF

Meg. I like you. A lot. But I want
to take things slow. I guess I'm just
kinda old-fashioned.

Jeff **kisses** his finger and touches it to Meg's nose. He turns and walks away as Meg watches him go, smiling adoringly.

EXT. BACKYARD - DAY

Stewie sits in a lawn chair, rocking. He has placed Rupert (with a note pad) in a chair opposite him. More stuffed animals are arranged on the lawn as if they were an audience.

STEWIE

...I guess the best advice I got was from Marty Scorsese. I was having a problem understanding why I'd be taking abuse from this lower ranking officer, played by Chris O'Donnell, and he told me: "You don't have to understand it. Your character does." That always stuck with me.

OLIVIA (O.S.)

Stewie?

Stewie looks up to see Olivia in a fur coat standing on the lawn, smiling at him. He runs to her.

STEWIE

Olivia! What are you doing here? Oh, but I must be an absolute mess. The studio made me fire my make-up girl.

Self-conscious, Stewie primps his hair, clothes, etc.

OLIVIA

Oh... I, um, just wanted to stop by to see how you were doing. I had heard some things...

STEWIE

Oh, that it's going great for me. Well, you heard right. I'm turning down things left and right.

OLIVIA

Oh. Glad to hear that.

STEWIE

But hey, uh... If you're not busy, what say you and I get the old team back together? Stewie and Olivia, together again. It'll be just like old times, eh?

OLIVIA

Well, actually, I can't. I'm on my way to Hollywood. I got this part in a movie, and...

STEWIE

Oh, oh, oh, what am I thinking, I'd love to, but I-I-I'm just booked solid. I'm doing a three-episode guest shot on "The Gilmore Girls," I play, uh, uh, Rory's motorcycle driving boyfriend, he's a badboy at heart, but you know there's some good in there, Olivia, and it comes through, absolutely. And Kevin Smith wants to talk to me about an indie film, but you know, pffft, time permitting.

OLIVIA

Well, that's really good to hear, Stewie. Take care of yourself.

Olivia **kisses** Stewie on the cheek and exits.

STEWIE

(CALLING AFTER HER) See you on the
coast!

Stewie then walks over to a shrub and pulls out the Olivia doll. He begins to dance with it as he **hums** their song.

EXT. GRIFFINS' HOUSE - CONTINUOUS

Olivia walks across the lawn and gets into the back of a limo.

INT. LIMOUSINE - CONTINUOUS

LIMO DRIVER

So, did you let him have it?

OLIVIA

No. He let himself have it.

Olivia stares out the window as they pull away.

END OF SHOW